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Unless otherwise indicated, these materials are full translations of articles appearing in People's Republic of China periodicals.

Resolutely Work Against the Theory of Productive Forces

by

Workers Theoretical Group of Shanghai No. 5 Steel Mill

(Hsüeh-hsi yü P'i-p'an /Study and Criticism/, No. 3, March 14, 1976)*

In the struggle to hit back at the Right deviationist wind of reversing verdicts, we have perceived more and more clearly that one of the important theoretical grounds whereon the revisionist line pushed by the unrepentant capitalist roaders within the Party is based is the reactionary theory of productive forces.

That unrepentant capitalist roader in the Party not only goes out of his way to trumpet the reactionary theory of productive forces but also desperately tries to obstruct and sabotage the criticism of this theory by the revolutionary people. This is what he said: "Let us not criticize the theory of productive forces any more! If we do so, how can we push production upward?" Using the rumor that criticism of the theory of productive forces would jeopardize production, he attempts to confuse black and white and confound Marxism with revisionism so as to attain his goal of using production to suppress revolution and the criticism of revisionism. Such remarks cannot but anger our worker comrades. In connection with the repeated advocacy of the theory of productive forces by Liu Shao-ch'i, Lin Piao and company, everyone looks back at the past of our mill in grasping revolution and promoting production and wrathfully repudiates the revisionist fallacies of the unrepentant capitalist roader within the Party stirring up the Right deviationist wind of reversing verdicts.

Will criticism of the theory of productive forces jeopardize production? This is alarmist talk. Take our Shanghai No. 5 Steel Mill for example. Since the start of the great proletarian cultural revolution, especially since the 2nd Plenary Session of the 9th Party Central Committee, we have criticized the theory of productive forces every year. By so doing, have we, as people stirring up the Right deviation wind of reversing verdicts alleged, put production in jeopardy? No. Quite the contrary. Because we have persistently taken class struggle as the key link and firmly worked against the theory of productive forces, we have developed production at a flying speed. With equipment and manpower remaining basically constant in the plant, the annual output of steel in 1975 was more than double that of 1965 before the great cultural production. In this connection, the annual output of high-quality rolled steel rose

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* More articles of this issue will appear in SPRCM No. 866.

more than 3-fold, and the varieties and specifications of steel products increased from more than 1,800 kinds to nearly 12,000. Many new products, new technological processes and new techniques have been developed; impressive changes have taken place in the technical aspect of production. All this is a sound slap in the face to the bourgeois representatives blowing the Right deviationist wind of reversing verdicts.

Working against the theory of productive forces means taking class struggle as the key link, persistently carrying on the revolution under the dictatorship of the proletariat, and putting revolution in command of production. Only thus will it be possible to ceaselessly improve the socialist relations of production, give full scope to the socialist enthusiasm of workers, and expand production. The high-speed steel produced in our mill is a short-supply product urgently needed by the state, and the big-margin increase in the output of this product in recent years has been the result of improving the relations of production through the criticism of the theory of productive forces. In the course of boosting the production of high-speed steel, numerous contradictions were encountered. The No. 1 electric furnace refining workshop was unable to deliver steel ingots promptly to the forging workshop because of the lagging behind of the annealing and intensive processing of steel ingots. As a result, steel ingots piled up like a mountain in the workshop. On the other hand, the forging workshop often had to suspend its operations due to interrupted supply of steel ingots. When severely criticizing the theory of productive forces, the workers and cadres pointed out: This appeared to involve only the relationship between refining and forging and between steel ingots and rolled steel, but actually it involved the relationship between men. If we overcame the old ideology -- departmentalism -- which reflected the old relations of production and displayed the new-type relations of socialist cooperation between various sections of the plant, we would definitely be able to beat the difficulties. These two workshops, breaking the barriers which used to separate them, jointly formed a three-in-one experimental group. After hundreds of experiments, the group improved the technological processes, tackled the snags and, on the basis of guaranteeing the quality, shortened the production cycle of high-speed steel from more than 2 months to 40 days, thus quickly doubling its annual output. The good idea and good style of work -- "think of the whole, feel anxious for the whole and work for the whole" -- led to a chain reaction. An upsurge of improving mutual relations appeared in the plant, relations between different sections, workshops and shifts, giving a strong impetus to the development of production.

Facts indicate that working against the theory of productive forces often meets with resistance, which comes largely from unrepentant capitalist roaders within the Party. Chairman Mao taught us: "Unite for one purpose, that is, to fulfill the task of consolidating the dictatorship of the proletariat in every factory, village, office and school." This profoundly illustrates that the fundamental task of a factory is to consolidate the dictatorship of the proletariat, and not

to set up the so-called purely "economic organization." According to Chairman Mao's instructions, during the great cultural revolution our plant at one time and another despatched more than 1,400 persons to take part in leading struggle-criticism-transformation in the superstructure. And during the movement to criticize Lin Piao and Confucius, the plant set up a workers theoretical contingent composed of more than 1,800 persons who were not detached from production. Tempered and playing its role in the struggle to study the theory of proletarian dictatorship and to criticize Water Margin, the contingent successively compiled more than 20 books with a total of over 2 million characters. The worker comrades said rightly: "Our steel plant must not only produce more high-quality rolled steel but also cultivate personnel for combating and preventing revisionism and compile teaching materials for revolutionary mass criticism." However, criticism of the doctrines of Confucius and Mencius, the study of theory and commenting on Water Margin by us workers is regarded by unrepentant capitalist roaders in the Party with extreme hostility. Making a fuss over the fact that the raw material consumption in the No. 4 workshop of our plant was slightly higher, they issued, from miles away, an order asking us to "stop and readjust," and arrogantly pushed a set of sinister stuff of the theory of productive forces. Tempered in the great cultural revolution, the iron and steel workers saw through this conspiracy and, hitting the nail on the head, pointed out: This is the same old trick of using production to suppress revolution. We resolutely boycotted this erroneous decision, persisted in working against the theory of productive forces, and hit back at the Right deviationist wind of reversing verdicts by practical action. It is sheer wishful thinking for the unrepentant capitalist roaders in the Party to try to make us depart from the dictatorship of the proletariat and bury our heads in production by opposing our criticism of the theory of productive forces.

Are the unrepentant capitalist roaders within the Party really concerned about production when they oppose the criticism of the theory of productive forces? No. This is merely a hoax. This theory has always been a worn-out weapon used by the revisionists, new and old, to oppose the socialist revolution. The real purpose of Liu Shao-ch'i and Lin Piao in repeatedly trumpeting this theory is to vainly attempt to lead China onto the capitalist road. Their interest in developing production is false, and their real intention is to oppose the dictatorship of the proletariat and restore capitalism. Do the unrepentant capitalist roaders within the Party want to blow an "economic typhoon"? They want to blow away proletarian politics as the commander. Do they propose "taking the three directives as the key link"? They want to get rid of class struggle as the key link and extinguish the proletarian struggle against the bourgeoisie so they might restore capitalism. Do they still call for "some material incentives" and "marching toward communism by relying on material incentives"? They want to reject revolution as the locomotive of history, as the great driving force for the development of production, and want us to abandon the socialist revolution. Thinking of the various absurd arguments of the bourgeois representatives stirring up the Right deviation wind of reversing verdicts and their counter-attacks in revenge has made us see more and more clearly

that what they push is a revisionist line of betraying the dictatorship of the proletariat and restoring capitalism. They do their best to create confusion over the character and tasks of factories and enterprises, over the driving force and goal of production, and even vainly attempt to produce some revisionist regulations to control, restrict and coerce the worker masses. This cannot but completely lay bare their ferocious features of opposing Chairman Mao's revolutionary line.

Reviewing the militant course taken by our plant in working against the theory of productive forces has made it clearer to us that the correctness or incorrectness of the ideological and political line decides everything. When we grasp revolution and promote production under the guidance of Chairman Mao's revolutionary line, production will be pushed upward and fast. Otherwise, production cannot be pushed upward and may even decline. The rapid development of production in our plant since the great proletarian cultural revolution began has been made possible both by grasping revolution and repudiating the theory of productive forces. We are determined to fight against revisionism to the end, work against the theory of productive forces to the end, make great efforts to step up production in order to consolidate the dictatorship of the proletariat, and render still greater contributions to socialist revolution and socialist construction.

* * *

"The Struggle Has by No Means Ceased"

- Read the script of the drama "Changshuch'üan"

by

T u Hsün-ch'eng (杜恂诚),
Worker of Shanghai Gourmet Essence Plant

(Hsüeh-hsi yü P'i-p'an /Study and Criticism/, No. 2, February 14, 1976)

The great proletarian cultural revolution smashed the bourgeois headquarters headed by Liu Shao-ch'i and won a great victory. In this excellent situation, what is our primary task? Do the class struggle and line struggle continue to exist? The script of the drama "Changshuch'üan"* which uses the tenth line struggle as a setting, depicts the controversy between Chao Ch'un-shan, head of a pilot project group of a certain CCP prefectural committee, and P'an Po-hsiang, who heads the revolutionary committee of the Changshuch'üan Farm. Their argument follows:

Ch'un-shan: Do you feel .... things are quite peaceful here?

Po-hsiang: Nothing, nothing at all! The stormy great proletarian cultural revolution has just subsided, so what else can there be?

Ch'un-shan: Chairman Mao has laid down a revolutionary line for us, but shouldn't we follow this line. The struggle has by no means ceased. ....

The quarrel between Chao and P'an boils down to momentous matters of principle -- whether or not to keep to the Party's basic line and persistently take class struggle as the key link. Centering on the question of persisting in the reclamation of 100,000 mow of saline land or abandoning it, the script penetratingly brings out this developing contradiction and conflict.

Chao Ch'un-shan is firm in reclaiming the saline field because he has the overall situation in mind. To push up agriculture he must transform the situation in which extensive salinity is damaging to the crops and improving the saline field can set an example for the whole province. What is more important to him is that he views the matter of salinity as a question of firmly upholding or not upholding the correct orientation of doing things

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* This script, written by Lu T'ien-ming, was published in "Ode to Youth," Ch'ao Hsia Series, 1974.

self-reliantly and with hard struggle, that is, an acute round of line struggle. Prior to the great proletarian cultural revolution, this question was the focal point of the two-line struggle throughout the province. Under the domination of Liu Shao-ch'i's revisionist line, improving the saline field was shelved. During the great cultural revolution, the proletarian revolutionaries rose in rebellion against the handful of capitalist-roaders in the old provincial Party committee, with this question looming large as a "breach." Holding aloft the red banner, Chao Ch'un-shan and his fellow fighters enter the saline zone. Chao feels that although the great cultural revolution has won a great victory, some people will always try to "reverse the decision of the great cultural revolution on the 17-year-old struggle between the two lines." If some people, in Chao Ch'un-shan's view, negate the correct orientation of transforming the 100,000 mow of saline field today, "they can reject the denunciation of the old provincial Party committee on problems of revisionism in 1966, and then they will tackle those forces within the Party and in society that are firmly opposed to revisionism, and rewrite Chinese history since 1966.... This is restoration!"

Facts are exactly so. Those who oppose transformation of the saline field are represented by alien class elements who have sneaked into the farm's leading group like Liu Yu-ju, who is backed by individuals associated with farms run by the provincial agricultural department -- persons who practice what is advocated by Lin Piao's bourgeois headquarters. The script tells about the episode set in the spring of 1971, when the Lin Piao anti-Party clique, unreconciled to their defeat at the 2nd plenary session of the 9th Central Committee and frenziedly resisting the repudiation of revisionism and rectification of work style, is engaged in plotting more sinister counter-revolutionary intrigues. Complying with the wishes of Lin Piao's bourgeois headquarters, these people raise at the Provincial Conference on Rural Work "the question of whether or not the revisionist line existed in the provincial Party committee's rural program in the past 17 years" and use this to hit back in a frenzied manner at the great cultural revolution. They direct Liu Yu-ju to "make a great fuss about the 100,000 mow question" and use this subject to negate the fruits of the great cultural revolution. The gathering cloud at once appears over the farm. The struggle that unfolds on Changshuch'üan Farm is not an isolated incident but a reflection of the tenth line struggle.

P'an Po-hsiang, however, ignores this serious round of struggle and says more than once that "nothing and nothing at all" has happened. The great cultural revolution, as he sees it, is victorious and "peace prevails everywhere," so attention should be directed at production. He is busy all day long and displays immense interest in plans, tables, charts and figures but is totally indifferent to class struggle, indicating that he has ignored the key link underlying all kinds of work. He is not unconcerned with the fact that transformation of the saline field "will give a forceful rebuttal to the right opportunist line pursued in the old provincial Party committee's agricultural program." But he is under the sway of the idea that production should come first and this influences him to change his mind about transforming the saline field, a task which would incur the

expenditure of a large amount of manpower and material resources. Without hesitation, he agrees with Liu Yu-ju and shifts the personnel assigned to reclaim the saline field to Hungfeng Beach where the soil is fertile. When he is reminded of the possible political consequences of his reckless action, he retorts: "What political consequences? Allowing grain yield to go up on good soil instead of in the saline field is the consequence. Whoever obtains more grain after the great cultural revolution is the victor!"

P'an Po-hsiang remarks in self-consolation, "Me? Well, I'm still able to make production go up." Is that really so? As Lenin said rightly: "If a class fails to correctly handle problems politically, it can in no way maintain its rule and consequently it cannot solve its production tasks." His argument that production should be mainly grasped after the great cultural revolution means that the great cultural revolution can in no way propel the development of production and even serves as a drag to production. This viewpoint, the theory of productive forces, has caused him to lose his political bearings. His argument that "output means contribution" -- "contributing to whom?" -- makes him forget class struggle and the continued revolution under the dictatorship of the proletariat. Once revisionism is restored, as in the case of the Soviet Union, even what is gained in grain production goes to the handful of bureaucrat-monopoly bourgeoisie. As a matter of fact, in departing from the principle of putting politics in command, what P'an Po-hsiang has bragged about making production go up cannot but fit into the revisionist pattern prior to the great cultural revolution. What he is told by Liu Yu-ju, such as "restoring the normal order," appears particularly acceptable. What "normal order"? Is it true that revolution is not normal order? No wonder P'an Po-hsiang, with eyes flashing, reproaches the masses: "We are no longer in the great cultural revolution, so there is no need to put up big-character posters!" This shows he aspires to the order preached by Liu Shao-ch'i and his ilk, the kind of order in which the masses submissively obey orders and be content with their lot, the order in which the minority dominates the majority. Once that kind of order is restored, the revolutionary enthusiasm of the multitude will be greatly repressed and consequently capitalism will spread unchecked to pound at the dictatorship of the proletariat. Regardless of P'an Po-hsiang's subjective wish, adhering to the theory of productive forces amounts to transforming the socialist economic base into the capitalist economic base and the dictatorship of the proletariat into the dictatorship of the bourgeoisie.

P'an Po-hsiang thinks that there is no more struggle and this itself reflects struggle and reflects the struggle between the two lines and the two ideologies. Although he is essentially different from Liu Yu-ju, an alien class element, many of his ideas come from Liu. As a bourgeois representative, Liu uses "there is no struggle" as a disguise to frenziedly attack the proletariat. This reactionary, restorationist and regressive trend of thought originated from Lin Piao. When the great cultural revolution was winning a great victory, Lin Piao teamed up with Ch'en Po-ta and impatiently proposed "development of production" as the future task in a bid to revise and negate the Party's basic line. Their reactionary conduct was logically and soberly criticized by our great leader Chairman Mao. Lin Piao's revisionist line,

which runs counter to Chairman Mao's revolutionary line, represented the will and desires of all overthrown landlord and bourgeois classes to oppose socialism and take the capitalist road. Using animated artistic images, the drama "Changshuch'üan" tells us that under the condition of the dictatorship of the proletariat, whenever socialist revolution scores a great victory the defeated classes will often whip up the reactionary trend of thought, such as the theory of the dying out of class struggle and the theory of productive forces, to benumb the fighting will of the proletariat and the revolutionary people so they can "turn back." This is an objective law of class struggle. If some of our comrades, like P'an Po-hsiang, whose nature is not bad and who has had a glorious revolutionary background, fail to correctly approach the great cultural revolution, the masses and themselves, and if they relax in using Marxism to transform their world outlook, then the bourgeois trend of thought will seep in and then they will go down the wrong path. This is essentially following the bourgeoisie and capitulating to them. This is very dangerous.

The round of struggle at Changshuch'üan Farm ends with victory for the proletariat and defeat for the bourgeoisie. The initial victories in repudiating revisionism and rectifying work style have safeguarded the gains of the great cultural revolution and greatly promoted the masses' socialist enthusiasm. P'an Po-hsiang has also been educated in struggle and he has achieved unity on the basis of Chairman Mao's revolutionary line. Hasn't Liu Yu-ju spread the rumor that Chao Ch'un-shan is opposed to opening up Hungfeng Beach? Facts give the best answer. It is Chao who understands the great significance of pushing up farm production to building a powerful material foundation for the dictatorship of the proletariat. Led by Chao, the farm masses have not only gathered abundant experience from the transformation of the saline field but also have worked out, through investigation and study, practical reclamation plans for Hungfeng Beach, a project much larger than that envisaged by P'an in terms of figures. P'an's obsession with the idea that production should come first makes him a prey of the class enemy, because he fails to take the human factor into account. By putting politics in command of production, Chao Ch'un-shan achieves acceleration in the advancement of production on the socialist road. Thus the two lines yield different results.

In combating Lin Piao's revisionist line, Chao Ch'un-shan significantly guides the masses to study a Red Flag article "The Line Struggle Brooks No Armistice." This is the key point in the whole script. Despite the smashing of Liu Yu-ju's conspiracy, the struggle continues. When the deputy head of the farms run by the provincial agricultural department comes for a trial of strength with the proletarian revolutionaries on the farm, another round of struggle has begun....

The struggle has in no way ceased, it is continuing. This theme is embodied in the script. It is worth reading because of its militancy and realistic depictions.

* * *

Reformists and Capitulationists Must Not Be Confused

by

Li Cheng (黎征)

(Hsüeh-hsi yü P'i-p'an /Study and Criticism/, No. 2, February 14, 1976)

Combining the use of the Marxist viewpoint to comment on Water Margin with the study of the historical experience of the Confucian-Legalist struggle is helpful to drawing a line of distinction between the reformists and the capitulationists and to enhancing our ability to identify the erroneous line.

By comparing things it is possible to see the difference. In this sense, we might as well compare the strife between Wang An-shih and Szuma Kuang with that between Sung Chiang and Kao Ch'iu as described in Water Margin. The Wang-Szuma strife concerns the struggle between the Legalists and the Confucianists, that is, the struggle between the reformists and the conservatives. However, the strife between Sung Chiang and Kao Ch'iu is not so, since both were identified with the reactionary and decadent forces of Confucianism. Rather, the strife is between one faction and another among the Confucianists. Let us take Wang An-shih and Sung Chiang. Despite the fact that both were affiliated with the landlord class, one differed from the other in terms of political motives and political programs and in the role each played in history.

Wang An-shih, a landlord class reformist during the Northern Sung period, was the exact opposite of the conservative diehards of the landlord class like Szuma Kuang. This antagonism finds expression, ideologically and politically, in the struggle between the Confucian and Legalist lines. Wang An-shih's reform and his struggle against people like Szuma Kuang in an objective sense revealed the disruptive effect on society of the policy of annexing large tracts of land pursued by the big landlord class operating within the reactionary feudal ruling clique and how this struck heavy blows at the conservative and stubborn forces summoned by the big landlords and big bureaucrats. To a certain extent, however, this contributed to the development of social productive forces and was therefore beneficial to the independence and unification of the states at the time. In the historical context, this is fraught with progressive significance. In Water Margin Sung Chiang is presented in a completely different light. Although his social status was not as illustrious as that of Szuma Kuang, in political attributes he was no different from Szuma Kuang. As dedicated Confucian devotees, both decried "breaking ancestral authority." The strife between Sung Chiang and Kao Ch'iu may be likened to a dogfight, with both adhering to almost identical political platforms and playing the same reactionary role in history. Their contention therefore must be viewed in a different light, having nothing to do with the strife between Wang An-shih and Szuma Kuang, that is, the struggle between the reformist and conservative lines.

In terms of the world outlook, Wang An-shih differed from Sung Chiang in many respects. Wang was against the conservative programs carried out by

the landlord class diehards, declaring for "not fearing Heavenly portents, ancestral authority and gossips." This was diametrically opposed to the Confucian preachings regarding deference to "the mandate of Heaven, the superior men and sayings attributed to the sages." This served as a forceful refutation of the Confucian theory of Heavenly mandate and reactionary assertions in favor of returning to the old order and practicing regression. In Water Margin, however, Sung Chiang "studied Confucian classics in his childhood" and was therefore familiar with the mandate of Heaven, loyalty and filial piety, noble and base, and followed the reactionary doctrines of Confucius and Mencius. These formed the theoretical basis for his adherence to the capitulationist line. Whether it was Sung Chiang, Kao Ch'iu or Szuma Kuang, they were all objects of criticism by the Legalists.

In assessing historical figures of different categories, they must be placed in their specific settings. Blurring the two is not permitted. While under certain conditions we may affirm and support those progressive elements in the enemy camp, under no circumstances should we accommodate renegades that appear in the revolutionary camp. As a landlord class reformist pursuing the Legalist line, Wang An-shih was not opposed to the emperor and this is determined by historical and class limitations. We should avoid fitting Legalist representatives in history into the mold of peasant revolution leaders, because this would not correspond to the concept of historical materialism. In Water Margin, however, Sung Chiang styled himself as the political representative of the revolutionary peasants. In assessing him from the criterion set for peasant revolution leaders, we can see that he was a downright renegade from the revolutionary cause, a typical capitulationist. That he was not opposed to the emperor has nothing to do with the question of historical or class limitations. Rather, it is because this alien class element in the peasant revolutionary camp pursued the capitulationist line of opposing only corrupt officials, but not the emperor, so he could lure the revolutionary peasants to surrender to the landlord class ruling clique represented by the emperor. If Sung Chiang were a small landlord without having the experience of speculating in the revolution and becoming the leader of the Liangshan peasant army, he would not have become a capitulationist. Chairman Mao has said, "Sung Chiang's struggle against Kao Ch'iu was the struggle of one faction against another within the landlord class." This serves the purpose of drawing a line of distinction between the revolutionaries and the capitulationists within the peasant revolutionary camp and revealing the essence and class cause of Sung Chiang's capitulationism.

In assessing the reformists and the capitulationists, the reactionary ruling class approached the matter quite differently. In verses attacking Wang An-shih's reform and praising Sung Chiang's role in wiping out the peasant insurgent army, Lu Yu-jen, a reactionary man of letters who lived in the Yuan period, showed his approval of one and disapproval of the other. In Anecdotes of Hsuan Ho, precursor of Water Margin, for another example, Wang An-shih is castigated for bringing doom to the Sung Dynasty. In the same book, however, Sung Chiang is embellished and extolled. These deprecations of Wang and commendations of Sung by the reactionary ruling class illustrate by negative example that blurring the reformists and the capitulationists is not permitted.

Using the Marxist viewpoint to study the historical experience of the Confucian-Legalist struggle and study Water Margin, a teaching material by negative example, is helpful to our study of the theory of proletarian dictatorship and to enhancing our ability to distinguish progress from reaction, revolution from surrender, and Marxism from revisionism. We must persist in commenting on Water Margin and studying the theory of proletarian dictatorship so we can continuously enhance our understanding and remain sober-minded at all times and thus do a better job of various tasks related to socialist revolution and construction.

* * *

Letter Received by a Television Broadcasting Station

by

Huang Yüan (黄元), Yü Yung-chin (余永锦)
and Chou Kuo-ch'uang (周国闯)

(Hsüeh-hsi yü P'i-p'an /Study and Criticism/, No. 2, February 14, 1976)

Leading Comrades of the Shanghai Television Broadcasting Station:

We are the parents of Hsü Chen-neng, an educated youth from Shanghai assigned to Hsiaotung brigade, Nashan commune, Chingkangshan area, Kiangsi. In tonight's TV program about the filming of a TV documentary "New Peasants on Chingkangshan," we were happy to see shots of children growing sturdily, with round faces and strong arms. 83-year-old Grandma could not help shouting: "Mountain Goat (Chen-neng's nickname) has put on weight!" Our neighbors who were watching TV also cheered: "Mountain Goat has put on weight!"

The children have been to the countryside for seven years. They have consciously persisted in making revolution there and taken the revolutionary road indicated by Chairman Mao. This is our happiness and hope. In the broad countryside the children have room to display their prowess.

You have braved the heat and scaled the heights to film shots that bring us unbounded warmth. We take this opportunity to express our sincere thanks.

Hsü Shu-feng and Shih Chia-sheng

September 1975

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This is one of the innumerable letters received by the Shanghai Television Broadcasting Station. Written in plain language, the letter nevertheless is filled with true and flaming emotions. It provides the TV workers with immense inspiration and serves as a spur to them. Both Little Chu and Little Mu, TV cameramen just back from a filming assignment in Kiangsi, said: "Little Hsü, one of the three educated youths' heroes, is a model for emulation. Whenever we scaled the heights or waited long hours in the mosquito-infested wild growths to capture an appropriate scene, we thought of the moving exploits of the educated youths battling year after year in the Chingkangshan area. We would willingly undergo even greater hardships if we were to show these exemplary young people to their parents in Shanghai and to the comrades on all fronts." This is representative of the voice of the TV workers.

It is true television reflects the times. It is the revolutionary torrent of educated youths going to mountainous and rural areas that calls upon the TV workers to extol and reflect it with excited feelings. Our TV workers, cameras on their backs, displayed the spirit of daring to join the great revolutionary contingent of educated youths going to mountainous and rural areas. In the north-bound trains the TV workers together with the first batch of educated youths assigned to Heilungkiang proceed to the vast northern frontier. Across the mountains and rivers in northern Anhwei, they also leave their footprints. Over towering Chingkangshan mountains and across tracts of red soil, they shed their sweat. In a word, the TV workers operate where the educated youths fight battles and it is there that the people of Shanghai can view stirring scenes of life on the television screen.

The Shanghai Television Broadcasting Station has taken the correct road. This is the assessment of the TV's role in reflecting the life of the educated youths going to mountainous and rural areas, as given in the letter by Hsü Chen-neng's parents. It is also the unanimous view of the vast numbers of worker-peasant-soldier viewers. Speaking at a forum with feeling, the parent of an educated youth said: "In tales of mythology there are legends of people who can see things and hear sounds thousands of miles away. With television we can now see revolutionary scenes in every part of the motherland and watch the expressions and voices of the children thousands of miles away. To speak the truth, I didn't quite believe it when my children told me about it in their letters. Television has now convinced me one hundred percent. After my retirement I plan to join them on Chingkangshan and do things in a big way." It is quite true that television films which depict scenes on all fronts in the motherland have truthfully conveyed the things the children want to tell in their letters. Television cameras record battle scenes in every part of the motherland and transmit tidings of victory to the people of Shanghai. They widen people's political horizons and inspire them to hurl themselves into the revolutionary torrent of the great era, battling for the revolutionary cause with the advanced persons portrayed on the television screen. This explains why the vast numbers of worker-peasant-soldier viewers love to watch the educated youths going to mountainous and rural areas. It also explains why the parent referred to above aspires to go to Chingkangshan after watching the television program.

In getting this "message" across, considerable labor is involved. Prior to the great cultural revolution, a veteran cameraman of the Shanghai Television Broadcasting Station made a film "A Trip to Hainan Island" under the pernicious influence of Liu Shao-ch'i's revisionist line, a feature that caters to bourgeois ideas of diversion. Educated by the great cultural revolution, he headed for the countryside to film "Shanghai's Educated Youths Settling in the Mountains." In making this feature, he braved the rigors of the elements with the educated youths, undeterred by the hazardous journey. An ulcerous growth which began to develop at the back of the lower part of his head pained him. But he insisted on completing the filming because of his devotion to duty and his interest in the moving deeds of the educated youths. Back in Shanghai to see a doctor, the latter was alarmed by his grave condition and blamed him for not consulting a doctor sooner. The cameraman replied

with a smile, "If I were to come here earlier, the filming would have been dangerously delayed." The film, like an important "message," served to cement the deep feelings the TV workers had for the worker-peasant-soldier viewers.

Since the great proletarian cultural revolution, the Shanghai Television Broadcasting Station, in compliance with Chairman Mao's instruction on running broadcasting well in the service of the people of China and the world, has taken class struggle as the key link and accurately and in good time propagated the Party's line, principles and policies. By rapidly reflecting the main issues and essence of the political situation at the time and ardently praising socialist new things and worker-peasant-soldier heroes, these "messages" which are permeated with the spirit of the times and inspired by the forerunners in the three great revolutionary movements serve as the splendid window of the era on the television screen. From this window we can see our great leader Chairman Mao receiving foreign visitors in the capital, the thriving scenes on all fronts of the motherland and the mushrooming of socialist new things. At the height of the great cultural revolution, the television screen presents the spectacle of a citywide televised denunciation rally, in criticism of Liu Shao-ch'i's revisionist line. When the evil wind negating the educated youths going to mountainous and rural areas was being whipped up in society, more than 200,000 graduating students throughout the city watched a television forum on the subject. When the "face-the-sun courtyards" were set up by neighborhood organizations in Shanghai in the summer of 1975, the children could watch a television program about the heroic deeds of the people's police. When the educated youths returned to Shanghai, they could take television university courses offering instruction on political, economic, philosophical and farming subjects. The window of the era, closely related to the militant epoch, calls upon millions upon millions of people to plunge themselves into the torrent of the great age. This symbolizes the comradely relationship between socialist television broadcasting and the vast numbers of worker-peasant-soldier viewers.

This new relationship is the pride of our socialist television broadcasting. Viewing the world in a detached manner, we find that the television "window" in capitalist countries is decadent and reactionary. Since the advent of television broadcasting in the West coincided with the decline of capitalism, it began as a tool of the big bourgeoisie in their political strivings and served as the companion of decadent bourgeois elements in their quest for the comforts and excitement of life. In the social-imperialist country television has always been in the service of a handful of bureaucrat-monopoly class and a means of imparting to the masses of the people the bourgeois way of life in the West. Prior to the great cultural revolution, the Shanghai Television Broadcasting Station was also under the influence of the counter-revolutionary revisionist line and consequently the television screen was dominated by scholars and beauties and filled with song-and-dance programs. The station has now begun to reflect the militant life of the workers, peasants and soldiers. As is revealed in the letter by the parents of Hsü Chen-neng, the truth is that there is no way out for imperialist and revisionist television broadcasting in its present stage

of development. Only by striving to make television serve the people of China and the world in accordance with Chairman Mao's instruction, propagating Marxism-Leninism-Mao Tsetung thought, the Party's line, principles and policies , portraying the militant life of the workers, peasants and soldiers and praising socialist new things can we find the bright and promising road for the development of socialist television braodcasting.

On the night before completing the final survey, we ascended the high television transmission tower overlooking millions of tiny and sparkling lights in a blanket of darkness. These lights conjured up in our minds thousands of television sets transmitting the shining images of our era to countless viewers. When we raised our heads and looked at the lofty television transmission tower, we could well imagine that the microwaves were sending out "messages" by the TV workers to the worker-peasant-soldier viewers over great distances and received by tens of millions of television sets installed in the factories, villages, army units, government offices, schools, neighborhood groups and households. Weren't these "messages," vibrant with the pulse of the times, from the millions upon millions of the revolutionary people guided by Chairman Mao's revolutionary line? Weren't our indefatigable TV operators preoccupied every day with gathering these messages? It is precisely because the Shanghai Television Broadcasting Station has without interruption received letters full of comradely feelings from the vast numbers of worker-peasant-soldier viewers that our microwaves have been called "red television waves."

Always responding to the requests of the worker-peasant-soldier viewers, the "red television waves" keep sending out revolutionary and militant tidings to every part of the country.

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Strive For the Unity of Content and Form

- Notes on seeing the film "Ch'un Miao"

by

Shih Ch'uan (石川)

(Hsüeh-hsi yü P'i-p'an /Study and Criticism/, No. 11, November 14, 1975)*

After its showing, the color film "Ch'un Miao" has received the approbation of the broad masses of workers, peasants and soldiers. It is not merely the fate of the barefoot doctor Ch'un Miao and the struggle she experiences that have aroused the audience's great concern, but the application of certain art forms has also aroused their wide interest. The film has done a relatively good job at unifying content and form.

The cinema is a visual art. In artistic description, it does not share the kind of freedom a novel enjoys in allowing the author to express his views from the side. Compared with the theater, however, it has greater freedom of space and gets nearer to life. This establishes the peculiar nature of the art form of cinema. How to make the art form of cinema to better serve the revolutionary political content is an important problem placed before film workers.

I

After a night's emergency rescue effort, Little Lung's fever comes down. Handing Fang Ming a bowl of ginger soup, Granny Ah P'o asks joyfully: "Where's the doctor?" Fang Ming is struck dumb. Uncle Shui Ch'ang quickly realizes what the old woman means and says: "She is looking for our native-born doctor." Everyone laughs, turns toward the door, and looks out. Then something intriguing appears on the screen.

The sun is rising from the east, its glow reflected on the surface of a lake after a thunderstorm. Ch'un Miao washes a basketful of fresh medicinal herbs. Then she washes her feet with ease, turns around and goes up to the shore through stone steps. She walks through a bamboo grove calmly, deep in thought. Ah Ch'iang says to everybody excitedly: "That is our own doctor -- the barefoot doctor of poor and lower-middle peasants."

There is nothing special in this series of scenes, nor is there any "stroke of genius" on the part of the director. But why does it touch the audience to their hearts? As I see it, the reason is that by applying the special art form of cinema, the extraordinary is seen from the ordinary. The ordinary and yet not so ordinary heroic image of Ch'un Miao is most appropriately delineated.

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* The table of contents of this issue is carried in SPRCM No. 855. This article is selected for translation in view of its current interest.

This sequence of scenes gives a rich sense of rhythm. As regards the pace of the whole film, there is first the emergency rescue of Little Lung and the intense battle to overcome the obstacles put up by the health clinic by refusing to provide medicine, and now calm and quiet returns, forming a rhythm of tension and relaxation. If the film were kept in a state of tension throughout, it would be impossible to achieve the desired artistic effect. The audience hold their breath as Ch'un Miao is trying to deliver Little Lung out of danger in a night of thunderstorm. And now that Little Lung is out of danger, the audience gives a sigh of relief. The pace of the scene is matched with the mood of the audience. More important, such a pace of happening offers the best opportunity to reveal the inner world of characters and is united with the pace of thinking of the heroic character. When Ch'un Miao is trying hard to save Little Lung, she has little time to think. But now Little Lung's fever has come down, she can think of what a night of experience should show. Why does the health clinic refuse to supply medicine? Why is it so difficult for the poor and lower-middle peasants to receive treatment when they fell sick? What kind of people are Tu Wen-chieh and Ch'ien Chi-jen? This steady pace showing a character in meditation deepens the ideological depth of Ch'un Miao's image.

This series of scenes is well arranged. The movement of the camera cannot but compel the audience to see what is there to see. But the clear sequence merges with the desire of the audience and draws their participation. When Ah P'o is looking for the "doctor," the audience naturally follow the camera when it "moves" to outside the door, and the shot represents the eyes of the audience. But Ch'un Miao does not appear immediately. Instead, they see the glow of the rising sun and the ripples in the lake. Only then does Ch'un Miao appear. This setting arrangement is highly artistic and has the effect of decorating the image of a character. As Ch'un Miao goes up to the shore and makes her way through the bamboo grove, the camera shifts between Ch'un Miao and the others including Uncle Shui Ch'ang. To the audience, all this is rational and natural. They see what they want to see and, without a sense of "compulsion," enter the world of "freedom."

In the final analysis, all this is intended to deeply portray the heroic image of Ch'un Miao. The search for the "doctor" by Ah P'o and Uncle Shui Ch'ang provides the carpet on which Ch'un Miao makes her appearance. Seeing her feet stained with mud and that basket of fresh medicinal herbs reminds one of a night of ordeal she has gone through, and one cannot fail to be touched. As to Ch'un Miao, she shows no sign of fatigue after a sleepless night nor an air of arrogance because she has saved Little Lung. Instead, she is calm and reserved. She washes her feet and relaxes a bit. What a normal thing to do. Her face shining with the morning glow in the background of green bamboo, she does not feel that she is a heroine. Indeed, when everybody looks at her with envy, she feels a little "shy." She stops and surveys herself. With great affection, Ah Ch'iang remarks: "This is our doctor -- the barefoot doctor of poor and lower-middle peasants." These are the final touches to what is depicted earlier. We may add: "This is the heroine of the proletariat." All heroic characters of the proletariat

are and will always be ordinary laborers. The demands of the revolution impel them to overcome all difficulties, but they will never feel anything special when they perform heroic deeds. The more Ch'un Miao appears ordinary, the nobler will her spiritual qualities become and the more realistic and touching her image.

A feature of the art form of cinema is rich realism. In life, if a heroic figure stands among the masses like a crane among chickens and talks, walks and reads like a "hero," he can in no way become a hero of the proletariat. Therefore, heroic characters in films should not make the audience feel that they are just "acting." By bringing the advantages of the art form of cinema into play and creating the outstanding from the ordinary, "Ch'un Miao" is able to make the heroic image so lofty, so realistic and so heart-warming.

II

"Ch'un Miao" directly reflects the great proletarian cultural revolution from one angle. How can we start from this specific subject and project the essence of the great proletarian cultural revoution? How can we apply the advantages of the art form of cinema to deepen the theme of the film? In this respect, the script writer has done quite a lot of work.

The script writer's original design was made purely with a view to sketching the course of the great cultural revolution by generally describing how Ch'un Miao was branded as a counter-revolutionary, how she then organized criticism-struggle meetings to make the capitalist roaders "stand aside," and so forth. Little was featured about the struggle at the health clinic of the Chaoyang commune. As to the application of the art form of cinema, it also lacked impressive artistic arrangement as it was contented with shooting such mass scenes as pasting big-character posters and holding debate meetings. Moreover, such mass scenes were poorly organized and attended. Later, the script writer strove to work on typification and chose the treatment of Uncle Shui Ch'ang as the central incident through which the timeliness and necessity of the great proletarian cultural revolution was vividly reflected.

Before the great cultural revolution, the health clinic of Chaoyang commune refused to treat Uncle Shui Ch'ang. "When the patient has a back-ache, the doctor has a headache." As the great cultural revolution began, Uncle Shui Ch'ang was admitted into the health clinic. But as Uncle Shui Ch'ang's condition "worsened," the director of the clinic Tu Wen-chieh seized this as a pretext and attempted to suppress the vigorous great cultural revolution. The counter-revolutionary Ch'ien Chi-jen attempted to take advantage of the situation to kill someone and shift the blame onto others. But Ch'un Miao was determined to resist the pressure and cure Uncle Shui Ch'ang, but to do so, she must have more medicine. When Tu Wen-chieh threw a bowl of medicine to the floor, a breath-taking struggle was unfolded. Finally, a bowl of medicine was seized back from the hands of the capitalist roader. In this way, it reflects not only the peculiarity of the struggle on the medical front, but also the common essence of the great proletarian cultural revolution. The clarity of image and the depth of thinking provide much food for thought.

The content has to be expressed through a certain form. The latter half of "Ch'un Miao" does relatively well in respect to achieving unity of content and form when handling such scenes as Uncle Shui Ch'ang undergoing treatment, Ch'un Miao tasting and delivering the medicine, Tu Wen-chieh seizing the medicine, and Uncle Shui Ch'ang finally taking the medicine. All this is of considerable artistic appeal.

Much happens before Ch'un Miao tastes the medicine. First she calls on Grandpa, Old Shih, to get confirmation from him that Uncle Shui Ch'ang's condition had "improved" rather than "worsened." Then while decocting the medicine, she studies "The 16-Point Decision." When she comes to the line "the target of the present movement is those persons in power within the Party taking the capitalist road," she sinks into deep meditation. In the midst of the steam coming out from the medicine pot on the stove four different close-up shots of Tu Wen-chieh's facial expression before and after the great cultural revolution are projected on the screen, with his hoarse voice coming from the background. This overlapping of shots is timed with the study of the "16-Point Decision." As the face of the capitalist roader Tu Wen-chieh reappears, the significance of Ch'un Miao tasting the medicine is deepened. Tasting the medicine is not merely for treating an illness, but also involves a serious struggle with the capitalist roader. Then, Ch'un Miao's mother comes to see her and expresses concern over Ch'un Miao "taking such a great risk" in tasting the medicine. This is followed by a flashback to the pre-liberation days, when the little Ch'un Miao went to the "Jente Dispensary" to buy medicine. The audience see the great sufferings of her family and hate the old society even more. This flashback is well fitted into the structure of the film. It is even more noteworthy that these shots reflect a profound ideological content -- the sharp contrast between the new and old social systems. When her father died before the liberation, they couldn't afford to give him one mouthful of decocted medicine. Now, a bowl of medicine reflects "the struggle to win the right to medical care," a struggle which involves the continuation of the struggle between the Communist Party and the Kuomintang as well as the fierce battle between the proletarian revolutionary line and the revisionist line. When Ch'un Miao's mother at last knows the truth, the audience are led into a new spiritual world, and more weight is added to the tasting of the medicine. Therefore, despite double prints and flashbacks, which are common forms of cinematic expression, they serve well in deepening the meaning of the theme. This also tells us that forms of cinematic expression are definitely not unalterable, and sticking to rules of thumb is harmful to the presentation of new revolutionary content. Not only must we fully consider the special features of the art form of cinema, but, proceeding from the content, continue to break new ground, create something new, weed out the old to let the new emerge. Only then can we push the development of the art form of cinema to meet the needs of expressing new content.

As for Ch'un Miao delivering and Uncle Shui Ch'ang taking the medicine, the film exploits the advantages of cinematic photography to bring about an organic combination of detailed portrayal and scene embellishment. This is the climax of the whole film, which, if not handled properly,

will harm the artistic effects of the film. If there were only scene embellishment and no detailed portrayal, the audience would not be able to identify the hero of the film and the vigorous mass scenes will be reduced to formalities, instead of profoundly revealing the essence of the great cultural revolution. But if there were only detailed portrayal and no scene embellishment, it would also be impossible to reflect the overbearing impact of this great mass movement. It is therefore necessary to organically integrate the two. As this is precisely what "Ch'un Miao" does. After Ch'un Miao exposes Ch'ien Chi-jen and criticizes Tu Wen-chieh, she takes a bowl of medicine to Uncle Shui Ch'ang, followed by a crowd of people, allowing the audience to see not only Ch'un Miao's solemn and emotional look but also the various expressions of delight shown by the masses. This strengthens the interflow of feelings between the audience and the characters in the film as well as between the characters themselves, resulting in audience involvement. If it had resorted to the cut method of giving the scene to whoever had a part, it would certainly have failed to keep everything together to give people a well-integrated impression.

Seizing, delivering and drinking the medicine -- these meticulous and moving scenes all take place on the stairway of the health clinic, showing the arduous effort of the director in selecting the setting. Judging from the content of the show, these scenes might well take place in the room in which Uncle Shui Ch'ang lived, but it would have been very difficult to present vigorous mass scenes the depiction of which was imperative to accomplishing the main theme. Moreover, these being important and long scenes, if they were confined to a room, monotony would result. Instead, the scenes take place on the open stairway of the clinic's courtyard. They can be easily expanded and varied to further intensify the artistic effect. For example, when Tu Wen-chieh knocks the bowl of medicine onto the ground and the ambulance arrives to take Uncle Shui Ch'ang away, he stands on the stairs head and shoulders above the rest like a swaggering lord. As the story develops, gathering the evidence of Ch'ien Chi-jen's murder attempt, Ch'un Miao stands on the stairs majestically as she denounces Ch'ien and Tu in a sea of the angry masses. This sequence brings out a sharp contrast between the forces of two classes locked in battle, offering depth to the idea that new things are invincible. Obviously, there is good reason to pick the stairway as the site on which the climax unfolds. If there were any higher demands to be made, the film could have made fuller use of this setting to reveal the thoughts involved in greater detail. The audience need only take a little notice to discover that the stairway appears many times. Before the great cultural revolution, it was on the stairway that Ch'un Miao had criticized Tu Wen-chieh and exposed Ch'ien Chi-jen's theft of medicine. It was on the stairway that Ch'un Miao debated with Tu Wen-chieh on whether hands that once held a hoe could hold a syringe needle. After the great cultural revolution rose, repressed by the bourgeois reactionary line, Ch'un Miao raced up the stairs to look for Fang Ming and Uncle Shui Ch'ang. Now, it is still here that the struggle to seize the medicine, to send it and to drink it is conducted. When Ch'un Miao is mounting the stairway, how excited she must be! The stairway is the witness to this struggle in the clinic. The script writer need not use too many words, for giving the shots a few additional touches will be sufficient to arouse the attention of the audience and bring the role of the setting into greater play.

Here, the proper application of the art form is based on a profound understanding of the content and, in turn, deepens the expression of content. Therefore, such a form "is one possessing content, living, practical content, a form which is inseparably linked with content." Only such a form has artistic vitality and, together with its content, lives in people's hearts.

III

If we examine the process of making the film with the producer and compare all the proofs with the finished product that we now see, we will discover that a lot of editing had been done. If we look at the reasons behind the cutting, we will see that the producer is artistically serious and meticulous.

The story of the film is set in a place beside Chaoyang Lake south of the Yangtze. Many of the proofs appeared quite original if viewed in isolation, but they were all discarded. For instance, there was a scene in which the health clinic invited Bureau Chief Liang over for a lavish feast, in the course of which Uncle Shui Ch'ang broke in, much to the embarrassment of a bunch of clowns. This scene has now become a side issue, with the feast making up only an obscure backdrop. And then, for another instance, a certain degree of revision has been made in the theme music of the film which had a very strong southern Yangtze flavor.

There is only one principle for cutting these scenes, that is, whether form is united with content and whether it serves the portrayal of characters and adds depth to the main theme. Extravagant living and flattery are of course useful in exposing the bourgeois style of life followed by Tu Wen-chieh and his like, but, after all, they are not the main thing. Principally, the essence of Tu Wen-chieh should be exposed from the aspect of line and class sentiment. Therefore, positive and direct expression tends to give rise to vulgarization, the audience will only laugh it off, and it may even produce certain side effects. By treating it merely as a background scene, the above shortcomings can be avoided, and when the audience is led to contrast their lordly style with Ch'un Miao's deep class sentiments in wholeheartedly trying to save Little Lung, this helps one recognize the class essence of Tu Wen-chieh. As to the soft tunes that prevail south of the Yangtze, if they are not transformed, they cannot demonstrate the inner world of heroic characters and scenes of acute and sharp struggles.

Things always advance and develop amidst contradictions. The same is true with cinematic creation. We emphasize unity between content and form because there exists disunity between them. Some films pay little attention to the reaction of form on content, and this affects the expression of content and weaken the artistic appeal. The various kinds of films such as documentaries, documentaries on stage art, feature films, artistic films and scientific and educational films, all have their respective peculiarities artistically. Between them, there can and should be mutual learning, with one complementing the other, but none can be replaced by another. If the techniques of shooting stage art documentaries were applied mechanically to other kinds of films or if feature films were produced in

the same way as documentaries, the unity between content and form in feature films would be affected. On the other hand, it will also not do to make other kinds of films in the same manner as feature films. As to the selection of players, it seems that very little consideration is given to whether they suit the role or are "photogenic." It is erroneously assumed that "rough appearance" represents the "quality" of worker-peasant-soldier images. This, in fact, is a distortion of such images. On the other hand, if actors and actresses were selected merely on the basis of their look and figure without any regard to whether or not he or she was the right person for a particular role and in the belief that good appearance would contribute to adding appeal to the part, then any such effort would be wasted. Just think of it. If the actress playing Ch'un Miao is presented as a "lady" with sleek eyebrows and oval eyes, slender shoulders and a slim waste, tender skin and a willowy walk, and without that strong "smell of mud" belonging to a barefoot doctor, what luster will such an image have? Again, when it comes to scene arrangement, if scenes were confined to the main players without consideration being given to the surroundings, to variation of rhythm, color and plot structure in support of characterization, a film made in this way will not be welcomed by the masses. It is like a poem without tune, rhythm and lines. In the same way, neglect of the art form of cinema makes it impossible to produce good films with an impact. Of course, if we did not direct our effort toward the content of cinematic creativity and merely resorted to gimmicks in form, this definitely would not be the orientation of film making.

Chairman Mao points out: "What we demand is the unity of politics and art, the unity of content and form, the unity of revolutionary political content and the highest possible perfection of artistic form." Chairman Mao also stresses: "We oppose both works of art with a wrong political viewpoint and the tendency toward the 'poster and slogan style' which is correct in political viewpoint but lacking in artistic power. On questions of literature and art we must carry on a struggle on two fronts." Under the guidance of Chairman Mao's revolutionary line in literature and art, we must now make every effort to encourage the artistic creative spirit, strive to achieve unity of content and form, and prevent one tendency covering up another. Only in this way will the socialist cinematic enterprise prosper and develop healthily along the proletarian orientation.

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The Ancient Yellow River Takes On a New Look*

by

Huang Wei (黄 伟)

(Li-shih Yen-chiu /Historical Research/, No. 6, December 20, 1975)

The Yellow River -- cradle of the Chinese nation -- is our country's second longest river. Originating from the northern foot of the Bayan Kara Mountains in Tsinghai Province, it flows eastward through nine provinces and regions including Tsinghai, Szechwan, Kansu, Ninghsia, Inner Mongolia, Shensi, Shansi, Honan and Shantung, and empties into Pohai Bay at Kenli county of Shantung. It is 5,464 kilometers in total length, and its basin covers more than 750,000 square kilometers. For quite a long time the Yellow River valley was the political, economic and cultural center of our country.

Because it flows through the well-known loess highland, it is joined by many tributaries carrying a large amount of sand and is known in the world as a river laden with a great quantity of mud and sand. According to statistics, each year as many as 1.6 billion tons of mud and sand flow through the Yellow River from the upper and middle reaches to the lower reaches. If this quantity of mud and sand were used to build a wall one meter high and one meter wide, it would be long enough to circle the equator 27 times. In old China, as the Yellow River was unharnessed, it brought untold sufferings to vast numbers of people. For this reason, the River was also known abroad as a "harmful river."

"The crowing of the cock heralds the coming of dawn." With liberation the history of the Yellow River turned over a new page. And for past 20 years and more, under the wise leadership of Chairman Mao and the Party Central Committee, the people along the river, following Chairman Mao's brilliant instruction "Work on the Yellow River must be done well" and displaying the revolutionary spirit of self-reliance and arduous struggle, have marched toward the great goal of bringing the Yellow River under permanent control and developing its water resources. Tremendous achievements have been made, and the ancient Yellow River has undergone impressive changes.

Struggle To Harness the Yellow River in History

The Yellow River valley is abundant in material resources and is the cradle of China's ancient culture. Footprints of primitive men were already found here as long as half a million years ago. In the New Stone Age some 5,000-6,000 years ago, clan communes appeared in the broad loess zones along both banks of the Yellow River, and agriculture was initiated. With the coming into being of class society, slave states -- Hsia, Shang and Chou -- were successively established in the Yellow River valley, and vast unified feudal empires -- Ch'in, Han, Sui and T'ang -- also took the Yellow River valley as the center of activity. Because

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* See also "The Huai River - Past and Present," SPRCM No. 862.

this was the heartland of the ruling classes for a long time, the struggle between oppression and anti-oppression was extremely acute. It was here that the great banners of rebellion were hoisted and spectacular dramas enacted by the massive slave uprising led by Liu-hsia Chih in the last year of the Spring and Autumn period, the peasant revolutionary war started by Ch'en Sheng and Wu Kuang in the final days of Ch'in, the uprisings of the Ch'ihmei, T'ungma and Yellow-turban rebels in the periods of Western and Eastern Han, the Wakang Army toward the end of Sui, by Huang Chao toward the end of T'ang and Li Tzu-ch'eng and Chang Hsien-chung toward the end of Ming. In the new democratic revolution period the people of the Yellow River valley made even greater contributions. In 1935, after the great leader Chairman Mao led the Chinese Workers' and Peasants' Red Army to arrive at northern Shensi, Yenan -- located by the bank of the Yenshui River, a tributary of the Yellow River, became the lighthouse of the Chinese revolution. Here Chairman Mao and the Party Central Committee directed the people of the whole country to wage the War of Resistance Against Japan and the War of Liberation and win the great victory of the Chinese people's revolution.

In order to protect and develop agricultural production, the vast masses of laboring people in our country unfolded a long time ago struggles against the Yellow River floods and droughts. According to some ancient legends in our country, efforts to construct dikes, level hills, divert and detain flood waters and dredge river beds under the direction of men of brilliance reflected the tenacious spirit of the laboring people in declaring war on nature at that time. With the penetrating development of class struggle, the struggle for production and scientific experiment, people gained a further understanding of the Yellow River. By the Spring and Autumn and Warring States periods, projects to build dikes against the Yellow River flood waters were undertaken. In the two-Han period, people used earth and stones to build dikes and closed the mouth with logs and stones. By the Sung Dynasty, emergency measures to stop the gaps and protect the dikes and embankments were extensively applied, and a definite understanding was gained of the characteristics of the Yellow River as well as the relationship between the accumulation of mud and sand and the speed of flow. In the Ming and Ch'ing periods, as practice in harnessing the river continued to enrich people's knowledge, the technical level of building and strengthening dikes, preventing floods and closing gaps was further raised. The vast masses of laboring people constructed a great variety of dikes in a way suited to their local conditions, and measures to cope with exceptionally serious floods such as building dams and locks emerged one after another. According to Ways To Tame Rivers written by Wan Kung of Ming, a system of reporting floods by courier stations was instituted in the Ming period, and by the K'anghsi years of Ch'ing, the starting point for reporting Yellow River floods was moved to Ninghsia on the upper reaches, when greater knowledge was gained of the movement of the waters.

Simultaneously with fighting the Yellow River floods, the people in the Yellow River valley also gradually accumulated experiences

in using the water and sand resources of the River to develop agriculture. As early as the Ch'in and Han periods, the laboring people already diverted water from the main and branch streams of the Yellow River to irrigate farmland. The Chengkuo Canal and Pai Canal in Kuanchung, the Ch'in, Han and T'anglai Canals in Ninghsia, the Hung Ditch dug in the Warring States period and the Grand Canal linking the north and south of the Yellow and Yangtze Rivers built during the Sui Dynasty all shone with the wisdom of the laboring people in China's ancient history.

In the prolonged struggle to harness the River, the laboring people developed their wisdom, ability and ingenuity, and many outstanding personalities for river control emerged from among them. Cheng Kuo, a river engineer of the Ch'in Dynasty, resolved in a considerable degree many complicated technical problems of building large canals as long as more than two thousand years ago. Hsü Po, a river engineer of Western Han, took charge of surveying the river channels and building canals. Kao Ch'ao, a river control worker in the Sung Dynasty, in one operation to close a Yellow River breach, proposed the use of mattress revetments to close the gap, thereby greatly developing the technology in this regard. In the Yunglo years of Ming, on the initiative of an old man named Pai Ying, dams were built to divert water from the Wen River to the Grand Canal, thus solving the problem of water sources for the Canal. In the ancient history of river control in our country, every major engineering project was often participated in by more than a hundred thousand or several hundred thousand people, and every water conservation achievement was the fruit of the diligent labor of the laboring people in their millions. The laboring people were the masters in harnessing the Yellow River.

The history of harnessing the Yellow River over more than two thousand years was pervaded with the struggle between the two lines -- the Confucianist and the Legalist.

The Legalists, who insisted on centralization of power and defended the unity of the country, attached tremendous importance to agriculture, rewarded those who distinguished themselves in farming and war, and carried out a line of reform and progress. Over the ages, they played a definite promotional role in harnessing the Yellow River. For instance, in the early Warring States period, the state of Wei, in the wake of Li Kuei's reform, put the Legalist Hsi-men Pao in charge of flood control. He built 12 canals along the Chang River on the lower reaches of the Yellow River, and made the state famous for its achievements in water conservation. During his rule, the outstanding Legalist Ch'in Shih Huang /the first emperor of Ch'in/ built in the Kuanchung region the Chengkuo Canal which was capable of irrigating 2.8 million mow of farmland. After he conquered the six states and unified the whole of China, he "removed the barriers and obstacles" to change the situation in which the various states built dikes only for their own benefit, thus bringing for the first time all Yellow River dikes under centralized control. During the reign of Emperor Wu of Han, the policy of "taking agriculture as the foundation" and government monopoly of the salt and iron industries were adopted to give a wider scope to water

conservation construction. In this period, not only were such irrigation projects as the Pai, Lingchih, Ch'engkuo, Wei and Lungshou canals built in the Kuanchung region, but in the course of digging the Lungshou canal, the method of sinking wells along the canal was invented by the water conservation men. On the Kuanchung Plain a canal which was more than 300 li long and led from Sian to the Yellow River was dug, and the gap-closing project was successfully completed at Hutzu (now P'uyang in Honan). During the Wang An-shih reform period in Northern Sung, positive measures were adopted to control the Yellow River on the basis of the idea of "making the state rich and the people strong" and "building up the foundation and restraining secondary pursuits." The central government set up an organ for the control of the River -- Department for Dredging the Yellow River. Li Kung-i's method of dredging the river bed was adopted, thereby making a bold attempt at solving the problem of silt accumulation in the Yellow River. Meanwhile, the "farmland water conservation law" was promulgated. In various district and counties officials in charge of farmland water conservation were appointed. Incentives were provided for putting abandoned fields to the plow, building dikes, using silt to improve the soil. The method of diverting water to release silt was extended to Shensi, Shansi, Honan and Hopei, resulting in substantial increases in agricultural production. During the Lungch'ing and Wanli years of Ming, on the recommendation of the Legalist Chang Chü-cheng, P'an Chi-hsün was appointed to take charge of river control projects. Attaching major importance to investigation and study, he many times conducted surveys on the Yellow River sites. On the basis of summing up the practical experience of the masses and in view of the fact that the Yellow River water was heavily mixed with sand, he recognized the law of changes that "when the water is divided into different streams, the force of the flow is weak; when the force is weak, the sand stops moving; when the sand stops moving, the river will be saturated with sand" and that "when the water is directed to a single stream, the force of the flow is strong; when the force is strong, the sand is washed away; when the sand is washed away, the river bed will be deep." In this context, he proposed the famous river-harnessing policy of "building dikes to restrain water and driving off sand with water," and carried out large-scale work of "building firm dikes." This method continued to be used by later generations for more than 300 years. During the K'anghsi years of Ch'ing, the famous water conservation experts Chin Fu and Ch'en Huang, convinced that man would definitely triumph over Heaven and giving attention to practice, also made their contributions to the work of preventing Yellow River floods and promoted the development of scientific techniques of harnessing the Yellow River in ancient times.

Taking a different course from that of the Legalists, reactionary rulers and Confucianists through successive ages upheld the reactionary conception of Heavenly will, slighted agricultural production and science and technology, and pushed a reactionary line of restoring the old order and returning to the past. They went out of their way to suppress and strangle the activity and creativity of the laboring people in harnessing the Yellow River. This gravely hindered the development of the work of harnessing the Yellow River. Mencius, the No. 2 boss of

the Confucian shop, viciously accused the dike-building expert Pai Kuei of being a man who "profits himself at the expense of others," a man "hated by all benevolent men." Moreover, he vigorously trumpeted the fallacy that "Yü controlled the water because he had little else to do." He propagated the reactionary "conception of Heavenly will" whereby nothing should be done and the water should be allowed to take its natural course in obedience to the will of Heaven. After Mencius, some pedantic Confucianists ludicrously submitted the theory of "harnessing the river with classics and righteousness." They regarded the Confucian classics as something sacred and inviolable and the "dredging of the nine rivers by Yü" as something transgressing the order of things. Cheng I, the disciple of Confucius and Mencius, put forward his theory of "mutual restraint of five virtues," describing the evils of the Yellow River as preordained, and used the reactionary "theory of Heavenly will" to deceive the people and strangle the revolutionary spirit of the masses in struggle against heaven and earth and transforming nature. During the Northern Sung period, the Confucian representatives Ssuma Kuang, Ouyang Hsiu, Su Shih and the like attacked Wang An-shih's reform as aimed at "bullying the noble with the lowly people and robbing the wealthy" and "recklessly building water works at great costs to the people and the state." They were even more opposed to harnessing the Yellow River, saying "dredging the river is like setting fire, and not to dredge it is not to set fire. If dredging it is harmful to the people, it should not be dredged at all." When later Ssuma Kuang became prime minister, he abrogated all the laws enacted by Wang An-shih. The project to harness the Yellow River and the work of water conservation were gravely undermined.

In old China, river control organs were known as "corrupt yamen." The river officials, in the name of harnessing the rivers, took the opportunity to rob and line their own pockets. In 1913, the Yellow River breached its dikes in P'uyang, Honan. The usurper of state power Yüan Shih-k'ai sent Hsü Kuang, younger brother of Hsü Shih-ch'ang, to repair the dikes. Hsü Kuang spent six million silver yuan for this purpose, but two-thirds of the money went to his own pocket. As the dikes built were weak, they collapsed under the impact of the flood waters not long after they were joined. In 1935, the Shantung warlord Han Fu-ch'ü, in the name of repairing dikes and closing the gaps, forcibly raised from the local population 8 million silver yuan. But not one cent of this money was used for the purpose, and all of the money went to his own pocket. "A breach of the dike brings him ten thousand sacks of gold" -- this popular saying, which prevailed on both banks of the Yellow River, was satirical of these river officials.

For the past several thousand years, despite tireless struggle by the laboring people to control the Yellow River, the failure of the reactionary ruling classes to pay serious attention to taming the Yellow River meant that serious floods occurred frequently. If we look at the written records of our country, we find that in the more than two thousand years prior to liberation, the Yellow River overflowed over 1,500 times and 26 major changes of course occurred. On the average, two breaches occurred in every three years, and the course was changed once in a century. The flood waters of the Yellow River spread to as far as the

vicinity of Tientsin to the north and to the lower reaches of the Huai and Yangtze Rivers to the south. Like a wild beast, it broke loose on the vast plains of Hopei, Shantung and Honan, northern Anhwei and northern Kiangsu. Flowing south or north, it sometimes emptied into Pohai and sometimes poured into the Yellow Sea, swallowing countless villages and towns and a large area of farmland and taking away countless lives! What makes one especially indignant is that in the history of our country not a few rulers, to safeguard their own class interests, used the Yellow River as an instrument of war and artificially caused the river to breach its dikes and change its course. During the 15th year of Ch'ungchen of the Ming Dynasty (1642 A.D.), the Governor of Honan, Kao Ming-heng, trying to drown the peasant insurgent army led by Li Tzu-ch'eng, burst open the Yellow River main dike at Chuchiachai west of the city. As a result, the flood waters poured into K'aifeng. More than 378,000 persons were drowned and more than 340,000 persons were starved to death. In 1938, when the Japanese aggressive army invaded the Central Plains, Chiang Kai-shek, to cover the flight of his troops to the west, made a breach at the Yellow River main dike at Huayuankou, Chengchow, causing flood waters to pour into the vast plains of eastern Honan, northern Anhwei and northern Kiangsu. An area of 54,000 square kilometers was turned into a flooded Yellow River region. Some 12.5 million people were affected, and 890,000 died. This was yet another unprecedented catastrophe to the people.

Meanwhile, drought in the Yellow River valley was also very serious. According to records, in the more than two thousand years prior to 1945, drought occurred over one thousand times; in this connection, drought occurred 201 times in the Ch'ing Dynasty alone.

The evils of the Yellow River, of course, have their natural causes but, most basically, are attributable to the social system. Historical experience has repeatedly proved that when the laboring people were in the position of slaves, the Yellow River could not be harnessed permanently. "The Yellow River travels 99 bends, and man in his life passes 99 tests. If you want to bring the Yellow River under permanent control, wait till heaven is turned upside down." This folksong gave expression to the aspirations of the people of the Yellow River valley to harness the Yellow River, and it also conveyed a truth: Only by radically overthrowing the old system was it possible to realize the ideal of thoroughly conquering the Yellow River.

Work on the Yellow River Must Be Done Well

"Only socialism can save China." The establishment of new China put an end to the history of the ancient Yellow River when it wrought frequent havocs and marked its entry into a new era.

The great leader Chairman Mao has shown tremendous concern for the people of the Yellow River valley and for the work of harnessing the River. On a number of occasions Chairman Mao personally inspected the Yellow River and laid down important instructions for the work of harnessing the Yellow River. October 30, 1952 was an unforgettable day to the

people of the Yellow River valley. On this day, with firm steps Chairman Mao mounted the Yellow River main dike, nspected the dike-building project, and issued the great call "Work on the Yellow River must be done well." The next day, Chairman Mao scaled the Mang Mountain and glanced downward at the Yellow River flowing eastward. He inspected the first project to divert water from the lower Yellow River to irrigate farmland -- the People's Victory Canal. He talked intimately to the poor and lower-middle peasants and workers engaged in harnessing the Yellow River along the River, and set forth important directives for the work. Chairman Mao's call and directives reflected the pressing, age-old desire of the Chinese people to tame the Yellow River. They expressed the strong determination of millions upon millions of people in our country to conquer the Yellow River and inspired the vast masses of people to battle against the River heroically.

In 1955, the Second Plenary Session of the First National People's Congress set forth for the people of the whole country a militant task of thoroughly eliminating the Yellow River evils and exploiting its water resources on a huge scale.

Historically, the greatest danger posed by the Yellow River was flooding in its lower reaches. As large quantities of mud and sand were accumulated year after year in the river channels in the lower reaches, in regions below Chengchow, Honan, the Yellow River was known as "the river on land." Once flood waters rose, the River broke its dikes and caused disasters. After liberation, in order to prevent a repetition of disasters caused by breaches and change of course, the people of the two provinces, Honan and Shantung, under the leadership of the Party, actively plunged themselves into the battle of reinforcing the dikes. In winter and spring each year, several hundred thousand civilian workers took part in repairing the dikes. Along the dikes extending a thousand li, thousands of red flags fluttered in the wind. Carts carrying earth shuttled back and forth. Horns summoning people to the worksite were sounded here and there. One was struck by a magnificent scene of people battling to harness the Yellow River. In many places, heart-warming, exemplary deeds were reported: fathers sending off their sons and wives their husbands, and keep competition went on among husbands and wives, fathers and sons, brothers and sisters to be labor models in harnessing the Yellow River. After more than two decades of arduous efforts, people with their bare hands strengthened the Yellow River dikes 1,800 kilometers long with more than 400 million cubic meters of earth.

To increase the capacity of the main dikes to resist flood, the people of the two provinces, Honan and Shantung, built more than 5,000 huge stone dams along the precarious sections of the dikes, using nearly 10 million cubic meters of earth and stones. They also planted 20 million trees of all kinds along the dikes. In the meantime, flood-prevention telephone communications networks were set up throughout the lower reaches, and special railroads were built for transporting earth and stones for flood prevention. Thus favorable conditions were provided for guarding against flood waters.

Simultaneously with actively carrying out projects to raise and strengthen the dikes, the state built large reservoirs with the main emphasis on flood prevention in the Sanmen Gorges on the main stream of the River and at Luhun along its tributary the I River. When relatively serious flood waters appeared, the reservoirs were used to impound the flood waters, thereby reducing the burden on the lower reaches. Flood retention zones were opened up between Linhuang dike and Peichin dike on the northern bank of the Yellow River and in a number of areas including Tungp'ing and Liangshan counties of Shantung on the southern bank. When the flood waters arrived at the lower reaches and exceeded the capacity of the main dikes, part of the flood waters was diverted from the main river to the flood retention zones in order to weaken the flood crest and insure safety. In order to solve the problem of the narrow river sections in Shantung where water flowed along the partly frozen stream during high water season, projects to extend the distance of the dikes were undertaken in Ch'iho and Kenli counties. These flood detention and diversion projects were the material guarantees for taming the Yellow River flood waters. In particular, when the Yellow River flood waters endangered the safety of dikes, the Sanmen Gorge Reservoir, located in the lower part of the middle reaches of the Yellow River, might close its locks to reduce the threat of the flood waters. In high water seasons, it might, according to the needs of preventing flood, close its gate to regulate and store up the water from the upper reaches in order to reduce the speed of the flow. It plays a vital role in preventing floods.

"The people, and the people alone, are the motive force in the making of world history." Just as it is necessary to rely on the masses of people to build dikes, it is even more necessary to rely on the great strength of the millions upon millions of people to watch the dikes and prevent floods. Since liberation, in high water season every year, under the unified leadership of the Party Central Committee and Party committees at various levels, provinces, districts, cities and counties along the river all set up command headquarters for prevention of Yellow River floods. With communes and brigades as units and militiamen as the backbone force, mighty flood-prevention contingents were organized. More often than not, over a million people joined the flood prevention teams, emergency rescue teams and reserve teams. By relying on large flood-prevention contingents armed with Mao Tsetung Thought, we have over the last 20 years and more overcome 17 floods which flowed at the rate of ten thousand cubic meters per second. We also overcame an exceptionally serious flood in 1958, the worst since hydrological records were kept, and scored unparalleled victories.

The fundamental problem of the Yellow River is the problem of silt. Historically, harnessing the Yellow River was in most cases confined to building dikes along the lower reaches, and little attention was paid to the upper and middle reaches where flood waters and silt originated. As a result, although a variety of methods were adopted for the lower reaches such as "dredging," "diverting the water into different streams," "erecting dikes to restrain water and washing out sand with

water," silt accumulation in the river channels and at the river mouth could not be checked due to the enormous quantities of silt. The river bed rose gradually, and breaches of dikes and change of course caused by flood waters occurred again and again. After liberation, the Party led the broad masses of people to struggle against flood disasters. Beginning from early 1950's, with a view to bringing the Yellow River under permanent control and building up the mountainous areas, soil conservation scientific experimental stations were successively built in regions with serious soil erosion along the upper and middle reaches. Large-scale investigations and research were undertaken to explore the laws governing soil erosion. The experiences of the masses were summed up, plans for soil conservation were drawn up, and mass soil conservation work was started.

In 1955, in the midst of the upsurge of socialist cooperativization in our country, the great leader Chairman Mao issued a great instruction "Attention must be paid to soil conservation," and made brilliant comments on soil conservation work carried out in Yuanlishan county and on the Tach'üan Mountain of Yangkao county in Shansi. Chairman Mao's instruction charted a clear course for the soil conservation work and further inspired the confidence and determination of the masses to fight against nature. In 1958, in the wake of the high tide in our country's socialist revolution and socialist construction, the people of the loess highland, holding high the great red banner of the Party's general line for building socialism, marched on the barren mountains and gullies in high, militant spirits.

Consciousness of class and line struggles was enhanced by the profound criticism of the counter-revolutionary revisionist lines of Liu Shao-ch'i and Lin Piao through the great proletarian cultural revolution and the movement to criticize Lin Piao and Confucius. The people of the highland, taking the Party's basic line as the key link, summed up the experience of the two-line struggle in the course of soil conservation work. Adhering to the policy of "taking soil as the primary task, comprehensive treatment of soil, water and forests and serving the development of agricultural production," they drew soil conservation into the orbit of learning from Tachai in agriculture. Displaying the Yenan spirit of arduous struggle and plain living, they built level strip fields in the flat regions and terraced fields on the mountain slopes. They built dams across gullies and used silt to improve the land. In the valleys and swamp lands they diverted flood water and created farmland with silt. They planted trees and grew grass on steep slopes and barren hills. In the windy and sandy areas they diverted water and removed sand to create fields. In a manner suited to local conditions, a variety of methods were adopted to impound the water and silt in the flat areas and gullies, thereby not only changing the local production conditions and boosting farm output but also reducing the amount of mud and sand flowing into the Yellow River. At present, a large number of reservoirs and dams, strip fields, terraced fields, fields protected by embankments and fields irrigated by flood water have been built. Trees have been planted on a great number of barren mountains and deserts. Gratifying changes have taken place in the vast loess highland.

With a view to realizing the great ideal of turning what is a harmful river into a beneficial river and making the Yellow River serve the people's well-being, the people of the Yellow River valley, guided by Chairman Mao's revolutionary line, have gone in for water conservation and hydro-electric construction on a huge scale and scored one victory after another.

The harnessing of the Yellow River, soil conservation work and the development of water conservancy and hydro-electric construction have created conditions for higher farm output and industrial construction in the Yellow River valley. Tremendous changes have occurred in regions along the lower Yellow River which were prone to disasters and had very low crop yields over the years. In a large number of counties, communes and brigades, farm output has reached the target set in the National Program for Agricultural Development and crossed the "Yangtze." In such provinces and regions as Shensi, Kansu and Ninghsia, self-sufficiency in grain has been attained. In Wuchung county, Ninghsia, the average per-mow output has exceeded the "Yangtze" level and indeed "gains the status as south of the Yangtze on the border."

The 10,000-Li Yellow River Takes On a New Look

The spring wind turns the Yellow River banks green, and the 10,000-li River takes on a new look. Under Chairman Mao's great call "Work on the Yellow River must be done well," the heroic people of the Yellow River valley, with their two hard-working hands, have painted a new picture on both banks of the Yellow River. The ancient Yellow River has generated youthful radiance!

Pearls on the Yellow River

Along the middle and upper Yellow River there is a continuous line of gorges. Here the river channels are steep and the current is rapid. Here there are many locations suitable for building hydro-electric stations. Before liberation, however, these rich water power resources were simply wasted. Today, large-scale hydro-electric stations -- including the Liuchia Gorge, Yenkuo Gorge, Ch'ingt'ung Gorge and the Sanmen Gorge Hydro-electric Stations -- have been successively completed, and several more are in the process of construction. These hydro-electric stations are a string of pearls set along the Yellow River, adding to the new beauty of the already magnificent mountains and rivers.

The Liuchia Gorge Hydro-electric Station in Lanchow on the upper reaches is today the largest hydro-electric station in our country. It is located in a gorge surrounded by mountains 100 kilometers southwest of Lanchow city. A huge dam, 840 meters long and 147 meters high, spans across the gorge, cutting the Yellow River in two and forming a high mountain lake measuring 130 square kilometers in area. The capacity of the machinery installed at the station amounts to 1,225,000 kilowatts, generating an average of 5.7 billion kilowatt-hours yearly. The volume of electricity generated by this station alone is larger than that generated throughout the country in old China in one year. The strong

electric current of the station, through ultra-high voltage transmission lines ranging from 220,000 to 330,000 volts, forms a large power grid striding across the three provinces of Shensi, Kangsu and Tsinghai. T'ienshui city of Kansu Province, which used to have tight power supply in the past, has further developed its industry with power supplied by Liuchia Gorge. Today, in T'ienshui city medium-sized and small factories have mushroomed extending for miles and covering industries manufacturing machinery and equipment, agricultural machines, electrical and mechanical instruments, light industrial and textile products. Up to a hundred varieties of products are produced. It has become a newly emerging industrial city in Kansu Province. On the Tsinghai plateau in western China, industry has taken on an initial scale. In 1974 the gross industrial output value in the province was more than double that in 1969 before it got its power supply from the Liuchia Gorge Hydro-electric Station. Since the Liuchia Gorge Hydro-electric Station was built, Kansu, chronically short of rain, has in succession completed a number of large, medium and small power-operated irrigation projects, which have played a part in stimulating the development of agricultural production. In the two large plains, Kuanchung and Hanchung, in Shensi Province, harvests were often affected in a season of drought because of lack of water; after power supply was obtained from Liuchia Gorge Hydro-electric Station, many pumping stations and power-operated wells have been built, raising their capacity to resist drought. As a result, bumper harvests of grain have been reaped year after year.

Driven by the great proletarian cultural revolution and the movement to criticize Lin Piao and Confucius, the various provinces along the Yellow River have built a number of medium and small hydro-electric stations along its tributaries. Since 1968, the Tibetans in T'ungjen county, Tsinghai, have used mountain spring and streams to build eleven small hydro-electric stations, enabling this vast sparsely populated area to have lighting, use power for irrigation and drainage, for grain threshing and processing subsidiary products for the first time in its history. Lushih county, Honan, located on the bank of the Lo River, a tributary of the Yellow River, has in recent years successively completed 44 hydro-electric stations. Some 14 communes and more than 60 brigades in the county have been supplied with electricity. With electricity, the county has gone further and successively built more than 20 factories including farm machinery manufacturing plants, cement plants, brick and tile making plants and timber processing plants, in addition to sinking more than 400 deep wells and building more than 100 pumping stations. As a result, more than 30,000 mow of "Heaven-dependent fields" have been turned into fields with high and stable yields. The development of agriculture has been considerably accelerated.

New Life to Ancient Irrigated Regions

After passing through Lanchow, the Yellow River suddenly turns northward and flows through the Ninghsia plains and the Hotao area of Inner Mongolia east of the Holan Mountain and south of the Yin Mountain. Here are China's well-known ancient irrigated regions, where irrigation was already developed some two thousand years ago. People called these

regions "south of the Yangtze on the border" to describe their rich natural resources. However, in the prolonged feudal society, the irrigated regions developed very slowly, and particularly during the period of the Kuomintang reactionary rule, the relatively simple irrigation facilities were wrecked, with the consequence that large tracts of fertile soil were turned into swamps and alkaline beaches. This, coupled with the attack of wind and sand and the washing of the Yellow River, caused the irrigated area to be reduced and what was once known as "south of the Yangtze on the border" decayed progressively. In those days, a folksong gained currency in Ninghsia: "The stream of Ninghsia is sharp at both ends. It is close to the Yellow River in the east and to the mountains in the west. Every year crops are sown, but people in the end are without food and clothing."

After liberation, things changed in these ancient irrigated regions. People of various nationalities in the Ninghsia Hui Nationality Autonomous Region, acting in accordance with Chairman Mao's instruction "Water conservation is the lifeblood of agriculture," carried out transformation and expansion of the ancient irrigated area according to plan. In 1958, inspired by the spirit of the general line, the Ch'ingt'ung Gorge water conservation key project was built, putting an end to the history when dams were unavailable to divert water. Irrigation canals were newly built or expanded, and the irrigated area was extended. Drainage ditches were built, accumulated water in lakes and low-lying lands was drained off, the underground water table was lowered, and alkalization of soil was prevented. Protective forest belts were erected, reducing the danger of wind- and sand-storms. Over the past 20 years and more, five drainage ditches with a total length of 370 kilometers were dug, and more than 150 power irrigation and drainage stations were constructed in the low-lying land. These, plus the thousands of drainage ditches dug by the communes and brigades, constitute a relatively complete drainage system, thereby basically eliminating serious waterlogging and alkalization left over from history. On what were large tracts of lakes and swamps where wild ducks and geese thrived, more than ten state farms and numerous new residential settlements have appeared. The alkaline beaches have been turned into garden fields neatly placed. Forest belts against wind and sand extending more than 700 li in length have come into being, with the afforested area amounting to 158,000 mow. The irrigated area has been enlarged from 1,400,000 mow in the early days of liberation to 3 million mow. In the entire irrigated region the average per-mow output of grain has surpassed the target laid down in the National Program for Agricultural Development.

Like the Ninghsia irrigated region, the "Hotao" irrigated region in Inner Mongolia has also undergone impressive changes. After liberation, under the guidance of Chairman Mao's revolutionary line, the people of various nationalities in the irrigated region built canals and dug rivers, eliminating waterlogging and alkalization. The original irrigated region was transformed according to plan. In the early 1960's, a large water conservation key project was built in Sanshengkung. This modern project is complete with a river-spanning dam more than 2,000 meters long and sluice-gates electrically regulated. When the gates are opened, more

than 500 cubic meters of water can be diverted from the Yellow River into the trunk canal per second, and through the trunk canal 200 kilometers long and hundreds of branch canals, culverts and farm ditches the water of the River can be sent to the fields. Where irrigation cannot be done by the force of gravity, many large and small pumping stations have been built. The irrigated area has been enlarged from over 2 million mow before liberation to more than 6 million mow.

Rich Spring Aura on the Loess Highland

Travelling from Inner Mongolia along the Yellow River down, one enters the gorges in Shansi and Shensi. Here are the areas on the loess highland with the most serious soil erosion. From here most of the mud and sand of the Yellow River originate. "From thousands of gullies and ravines mud and sand flow to the gorges and then out to deposit in areas below them. Floods and drought bring harm to ten thousand families." This was a truthful portrayal of the state of soil erosion. The changes that have taken place in Ch'üyü brigade in Hoch'ü county, Shansi, are an epitome of the huge changes on the loess highland.

"In Hoch'ü, crop fails in nine years out of ten." Ch'üyü brigade is located on the east bank of the Yellow River south of Hoch'ü county. Lying to the east of the village was a tract of sandy ridge with 12 big gullies and more than 70 branch gullies. The more than 10,000 mow of mountainous land was broken up into many small pieces. The sandy ridge, washed by rain and blown by wind year after year, became almost bald, like "the head of a monk" or "the back of a fish without scale." The land was parched in dry season, and the soil ran off when rain came. To the west of the village, near the Yellow River, was a stretch of beach, often washed by mountain torrents and submerged by the Yellow River waters. Of ten crops sown, eight or nine failed. Due to the serious loss of soil, per-mow output of grain in a normal year was no more than 50-60 catties. In the old society the people of Ch'üyü led a miserable life for generations, with "men going out to make a living and women digging wild bitter plants."

After liberation, the people there embarked on a bright golden road. Organized and relying on their collective strength, they launched a tenacious struggle against barren mountains and turbulent waters. For the last 20 years and more, the poor and lower-middle peasants in Ch'üyü, under the leadership of Comrade Wang Hai-yüan, secretary of the Party branch, persisted in comprehensive treatment of the mountain, gully, and beach according to an overall plan. In the sandy ridge they built more than 700 mow of terraced fields. Several tens of thousands of fish-scale pits, terraces, and ponds were dug in gullies, on slopes and ridges. More than 370 silt dams were built across the 12 big gullies. Some 7,000 mow of timber trees and shrubs and 3,500 mow of fruit trees were planted. More than 1,000 mow were planted to trees and grass, and more than 200,000 trees were planted around houses and fields. More than 4,000 mow of land were improved with silt from the Yellow River, and nine small power-operated irrigation stations were completed to lead the water of the

Yellow River to the southern ridge. In addition, a 10-li dike was built along the Yellow River bank, and a forest belt more than 20 meters wide was erected, thereby basically bringing the loss of water and soil under control. Changed production conditions promoted the overall development of agriculture, forestry, stock-breeding and sideline occupations. For nine years in a row grain output surpassed the "Program" target. In 1973, which saw first a serious drought and then grave waterlogging, the per-mow yield leaped across the "Yangtze" to reach 810 catties. Since 1968, it has each year sold to the state one million catties of grain in support of national construction. Trees that had been planted earlier have grown into a forest. In recent years, apart from producing several hundred thousand catties of fruit yearly, they have sold to the state large quantities of timber. Substantial progress has also been registered in the breeding of large animals, hogs and sheep. In the meantime, machinery repair and assembly plants and some 27 workshops and mills engaged in making bambooware, bricks and tiles and processing farm subsidiary products were also established. Four tractors, 40 motors, seven machine tools, and a large quantity of farm and subsidiary produce processing machinery were purchased.

The living standards of the commune members have continued to improve with the development of the collective economy. The brigade has set up nurseries and schools, so that children may finish their primary and middle school education in their own brigade. The average yearly income of each commune member has risen from more than 10 yuan in the past to more than 130 yuan. Every household has surplus grain. Most households have bank deposits. Some who were forced to desert the village before the liberation have returned home one after another and are living a happy life. From the changes in Ch'üyü, one can see the brand-new outlook and bright prospects of the loess highland.

Places Once Swallowed by the Yellow River Waters

The Yellow River, after flowing through high mountains and gorges, reaches the Mang Mountain in the vicinity of Chengchou, Honan, before entering the North China plains. In the past this was a region where the Yellow River had done the greatest harm. Historically it was here that the Yellow River many times changed its course and breached its banks, causing tremendous sufferings to people along the lower reaches. However, times have changed, and so has the Yellow River. Today, two great dikes have been built along either bank of the Yellow River, stretching themselves on the vast green plains. Diversion canals, power-operated wells and irrigation stations constitute a huge irrigation network along both banks. On the broad plains rice and wheat fields run along each other, and forest belts criss cross. A new picture is unfolded before people's eyes.

Huayuankou was a place which bore the brunt of the breach of the dike sabotaged by the Chiang Kai-shek reactionaries in 1938. Entire villages were wiped out by flood waters together with all the inhabitants. After the flood waters abated, there were everywhere pools, swamps and

alkali, and sand dunes were formed. It was a scene of desolation. After liberation, the people of Huayuankou declared war on the Yellow River. Working under the scorching sun or braving the chilly cold, they raised and strengthened the dikes to eliminate the potential danger. They built canals and waterlocks to divert water to irrigate farmland. With the state's assistance, they built in succession four power-operated irrigation stations, a silt irrigation station, and a siphon project to divert water from the Yellow River for irrigation and use its silt to improve the soil. As a result, some 40,000 mow of sandy and saline wasteland were transformed into fertile fields. A large pool 13 meters deep formed when the Yellow River breached its dikes was also transformed into paddy rice fields with high and stable yields, with the highest per-mow output amounting to 1,240 catties. Since 1972, the average per-mow output of grain in the entire commune has been more than 500 catties. At the same time, more than one million trees were planted around the canals, dikes, roads and village houses. Twelve forest belts have come into existence. Pits and ponds have been used to breed fish and raise ducks and to develop aquatic production. Overall development has been achieved in agriculture, forestry, stock-breeding, sideline production, and fishery. What was formerly a place where the Yellow River breached is now a land of rice and fish.

K'aifeng is one of the ancient cities along the Yellow River bank. According to records, the Yellow River breached its dikes around K'aifeng 101 times. On six occasions the flood waters poured into the city, destroying houses and buildings and causing grave loss of lives and property. After the floods, large quantities of sifting sand and pools and pits were left behind. Whenever a windstorm blew, the sky was darkened by the flying sand. The ancient city K'aifeng became a "sandy city" engulfed by sand. After liberation, the colossal achievements made in harnessing the Yellow River created favorable conditions for the development of industry and the improvement of the people's livelihood in K'aifeng. The people of K'anfeng built a five-hole sluice gate in Heikangkou, where the Ming rulers burst the Yellow River dike, to divert water from the Yellow River into a sand precipitation pool measuring about 5,000 mow beside the dike and, after precipitation, to divert the clear river water into the ancient city through man-made waterways. In order to allow the Yellow River waters to be fully utilized by the people, the K'aifeng municipal construction department, besides building water plants to supply the population with drinking water, diverts the Yellow River water into lakes and waterways inside the city to purify the water and to improve the city's environmental hygiene, causing the stagnant water in the Lungt'ing lake, Paofu pit and other places to turn alive. The outlook of Lungt'ing lake has been completely renewed. The water in the lake is clear and willow trees line the banks. Every day groups of workers, peasants and soldiers come to this spot for recreation and rest.

The miseries of Huayuankou and the ancient city turning into a "sandy city" were caused by the Yellow River in the past. Today, the Yellow River has performed merit in changing the physical appearance of Huayuankou and transforming the "sandy city." It is the same Yellow River,

but it produces different results in the new and old society. The broad masses of people sing with deep feelings: "A thousand-li dike locks the Yellow River. Two songs are sung in the old society and the new. One is about the tears of thousand families, the other is about their joy."

Taming the Yellow River is a prolonged and formidable task; it is also an ideal the Chinese people dreamed of for thousands of years. For the past 20 years and more, although tremendous achievements have been made on the road of conquering the Yellow River, we have not reached the grand goal of permanently harnessing it. The problem of the Yellow River silt has not been solved. There are still some problems in resistance against exceptionally serious floods. Soil conservation on the loess highland still calls for prolonged and arduous efforts. On the road of taming the Yellow River, there are still lots of difficulties to be overcome, many new spheres to be explored. Today, inspired by Chairman Mao's important instruction on the question of theory and impelled by the great revolutionary movement of the whole Party to develop agriculture in a big way and build Tachai-type counties throughout the country, a new upsurge in harnessing the Yellow River is taking shape from the Tsinghai plateau in the west to the shore of the Pohai Sea in the east. The people of various nationalities in the Yellow River valley are determined to quicken the pace of taming mountains and waters and win still greater victories in the struggle to harness the Yellow River by taking the practical action of studying theory, grasping the line and whipping up their zeal for work.

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